

Charlotte Mansfield
A Woman Photographer Goes to War

DOCUMENTARY PROPOSAL DRAFT

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Logline

Charlotte Mansfield, a Woman Photographer Goes to War is a 30-minute documentary about the pioneering career of World War II photographer Charlotte Dee Mansfield.

Synopsis

Drawing from an extraordinary archive of unpublished military photographs and personal correspondence, as well as expert and family interviews, our film tells the story of Charlotte Mansfield's career as a Women's Army Corps photographer during World War II.

Mansfield's lifelong passion for photography began at four years old when her father took her to visit the photo-finishing store of a family friend in San Francisco. She recalled, "In a moment it was a magic place—a great canvas—at least to me—was moving and it was full of photographic snapshots moving across its wide expanse... I was so impressed with this magic even in my young life." Mansfield pursued her love of photography through high school and then the University of Central Oklahoma where she served as a photographer, reporter, and editor for the school newspaper.

In 1942, Mansfield enlisted in the newly formed Women's Army Auxiliary Corps [WAAC] so that she could employ her photography skills in the War effort. She trained at Lowry Field's Photography School in Colorado in 1943, and was deployed to England in 1944, where she served in the restructured Women's Army Corps [WAC] as a military photographer and photo lab technician. When Mansfield was not performing her professional duties, she took her own snapshots documenting the lives of fellow WACs. As a documentary record, these intimate personal photos reflect a unique experience of the War and offer an extraordinary glimpse into how women navigated their new roles in the military.

Following the War, Mansfield returned to civilian life for a little over a year, and then reenlisted in the WAC to work in photo labs at U.S. bases and in Germany. During this time, Mansfield continued taking personal photos of friends and documented her experiences in post-War Germany. While stationed in Germany in 1970, Mansfield met CMSgt. Lorraine Caddy, who became her lifelong companion of 37 years.

Statement of Need

Popular WWII narratives often overlook the service of women's military divisions and tend to reduce the role and contribution of women to "Rosie the Riveter" narratives of working women on the home front. Our film seeks to expand the popular conversation of previous narratives by providing an intimate and visually engaging point of view on the experiences and contributions of WAC soldiers stationed abroad during World War II. While the U.S. military establishment largely conceived of the women's divisions of WWII, such as the WACS, WAVES, and WASPS, as a way to free men for combat roles, women soldiers managed to redefine their limited roles in the military, both individually and collectively, and create new opportunities for

professional, social, and economic advancement. By revealing the history of WWII women soldiers through the lens of Mansfield's photographs and correspondence, our film offers not only a unique personal story, but an opportunity for audiences to expand how they imagine WWII history, women's gender roles, and women's professional possibilities in the military and civilian life.

Approach, Structure, and Style

In addition to telling Mansfield's personal story through her photographic memoir and writings from WWII, the film draws from archival film, expert perspectives, and interviews with her lifelong companion, CMSgt. Lorraine Caddy, to establish an expository point of view on the historical significance and legacy of the Women's Army Corps. Within this broader documentary approach, the more specific story structure includes three acts that: 1) Introduce Mansfield's photography, backstory, and decision to pursue a pioneering career in the military; 2) Reveal the personal and professional conflicts that she and other WACs experienced while working in the "man's world" of the military; and 3) Memorialize and celebrate Mansfield's professional and artistic achievements and consider them within the larger historical legacy of the Women's Army Corps.

With regards to style, the film's primary visual appeal comes from Mansfield's extraordinary photographs of WAC life during World War II. Select photos from Mansfield's scrapbooks will be captured with moving camera shots, and others will be digitally scanned for use in the film and processed using a "Ken Burns Effect" to simulate dynamic camera movement. In addition to creating visual interest, the technique will be used to reveal important details of photos relating to "sit down" interviews and "1st person" voiceover content drawn from Mansfield's personal correspondence (For more information about Mansfield's photos and archived correspondence, See Appendix One: Sample Photos and Appendix Two: Archival Materials). As a way to "set the historical stage" for Mansfield's story and photographs, the film will engage expert commentary along with digitized clips from black and white WWII newsreels, WAC recruitment films, and other archival films with audio.

As a secondary audio-visual approach, the film will rely on live action style shooting and natural sound. In addition to adding an element of visual variety, the main goal of this approach is to capture spontaneous moments that reveal interview subjects in their "natural settings." For example, in one scene, Mansfield's domestic companion of thirty-seven years, Lorraine Caddy, will be shown in "real-time" as she watches a home video of Mansfield on her living room television. In another scene, live action shots of FSU history students and archivists working with the Mansfield archive will be captured as an illustration of student engagement and research at the FSU WWII Institute.

Production Team

As a writer, producer, and director for the project, I am responsible for supervising the project from concept through completion. The production team includes two of my top students in the FSU Digital Media Production Program, Elizabeth Quintero and Tyler Smith. Both are well-trained in lighting, cinematography, sound recording, and editing, and under my direction, will rotate in various production roles over the course of the production.

In addition, our team includes researchers at the FSU Institute on World War II and the Human Experience. The Institute's Archivist, Mike Kasper, has provided research assistance and access to the Charlotte Mansfield collection, which comprises her personal correspondence, photographs, and additional materials regarding WAC life. Patricia Singletary, a history undergraduate Honors student has performed preliminary research for interviews, and continues to process the collection and catalogue its photographs so they may be used in the project.

Interview Subjects

Lorraine A. Caddy

Relationship: Mansfield's companion of 37 years, donated Mansfield collection to FSU WWII Archives

Phone: [REDACTED]

Email: [REDACTED]

Address: [REDACTED]

Patricia Singletary

Relationship: FSU Honors Student who is researching the Mansfield collection for an Honors thesis project.

Email: [REDACTED]

Gillian Morton

Relationship: FSU student who is working with the Mansfield collection. She is interested in the history of women in the military and her parents both graduated from West Point.

Email: [REDACTED]

Kaylyn Bell

Relationship: Recent FSU history grad. who is working with the Mansfield collection.

Email: [REDACTED]

Mike Kasper

Relationship: Archivist for FSU's Institute on World War II & the Human Experience.

Phone: [REDACTED]

Email: [REDACTED]

Address: [REDACTED]

G. Kurt Piehler, Ph.D.

Relationship: Director of the Institute on World War II and the Human Experience.

Email: [REDACTED]

Joan Denman

Relationship: Former Archivist for FSU's Institute on World War II & the Human Experience. She corresponded with Lorraine Caddy and secured the Mansfield collection for the FSU WWII archives.

Email: [REDACTED]

Kara D. Vuic, Ph.D.

Relationship: LCpl Benjamin W. Schmidt Professor of War, Conflict, and Society at Texas Christian University. Also author and editor of several books including The Routledge History of Gender, War, and the U.S. Military (New York, Routledge, 2017).

Email: [REDACTED]

Phone: [REDACTED]

Address: [REDACTED]

Charissa Threat, Ph.D.

Relationship: Assistant Professor of History at Spelman College and author of Nursing Civil Rights: Gender and Race in the Army Nurse Corps (Champaign, IL, University of Illinois Press, 2015).

Email: [REDACTED]

Phone: [REDACTED]

Address: [REDACTED]

Sarah Myers, Ph.D.

Relationship: Assistant Professor of History at Saint Francis University (PA) and Director of the Keirn Family World War II Museum.

Phone: [REDACTED]

Address: [REDACTED]

Treatment

Charlotte Mansfield A Woman Photographer Goes to War

Runtime: 30 minutes

ACT ONE

Scene One: Introduction

A slow pulse of ambient music reminiscent of Brian Eno's *An Ending (Ascent)* creates a subtle yet inspiring mood of mystery and revelation. A slow dolly montage of photos pasted in Charlotte Mansfield's World War II scrapbooks gradually brings images of women soldiers into sharp focus, as interview clips of expert historians Dr. Kara D. Vuic, Dr. Charissa Threat, Dr. Sarah Myers, and Dr. G. Kurt Piehler offer thoughtful yet succinct sound bites on the historical significance of Mansfield's photography as a unique and intimate record of WWII WAC life. A slow push in on photo of Charlotte in WWII uniform posing with her camera launches a montage of shots of Mansfield working with her fellow WACs. Punctuated beats from an interview with Mansfield's lifelong companion, Loraine Caddy, reveal the personal side of the photographer: "She liked people to begin with. She loved photography, and I think it was just a case of, 'these are my buddies, and I want to remember them,'" "Anytime we ever went anywhere there was always a camera right there;" and "I think she was trying to show exactly what was taking place at that point in history." Cut to an extreme close-up of a woman's eye taken by Mansfield and push in until the dark pupil occupies most of the screen. Superimpose the title, *Charlotte Mansfield, a Woman Photographer Goes to War*.

Scene Two: Mansfield's Backstory

Early-mid 20th century period music accompanies a slow push in on a photograph of Mansfield as a young girl, which launches a sequence of Mansfield family photos. Caddy tells the story of how Mansfield's lifelong passion for photography began at four years old when her father took her to visit the photo-finishing store of a family friend in San Francisco. Archival images and sound of negative strips moving through a vintage photo-finishing machine accompany a 1st person voiceover drawn from Mansfield's personal writings: "In a moment it was a magic place—a great canvas—at least to me—was moving and it was full of photographic snapshots moving across its wide expanse... I was so impressed with this magic even in my young life." Cut to photographs of Mansfield taken during her teenage years, as Caddy relates how Mansfield's parents supported her love of photography and bought Mansfield her first camera, a 4x5 Speed Graphic, which she used throughout high school and then at the University of Central Oklahoma where she served as a photographer, reporter, and editor for the school newspaper. Gillian Morton, a student archivist at the FSU WWII Institute, shows off the 4x5 Speed Graphic, which is currently held in the Institute's collections, and lays out some WWII photographs in which Mansfield can be seen using the camera.

Scene Three: The Decision to Enlist

Caddy recalls that Mansfield's interest in joining the military "was stirred because she was doing an interview with a college professor who was going into the Women's Army Auxiliary Corps, and that got her interested." She also imagines the sense of excitement coupled with

nervous anticipation that Mansfield must have felt as she made the choice to launch her career in the WAC. Mansfield's personal snapshots of the first class of women photographers training at Lowry Field's Photography School in 1943 illustrate her experiences there, as history experts Kara D. Vuic and Sarah Myers discuss the significance of women entering into the army, as well as consider the professional challenges and opportunities that being a member of the first WAC photography unit must have represented for Mansfield and her peers. A shallow focus dolly shot of a handwritten letter to home dissolves to Mansfield's photos of WACS-in-training at Lowry Field, as 1st person voiceover drawn from the letter reveals: "Fifty women were sent to Lowry Field in Denver Colorado for aerial photography school. We were the first class of women and there was great skepticism by our male counterparts. Most thought we couldn't do the work, and we would not only be the first but the last class of women. Wrong!! Not only did we do better academically, we could handle the camera and do the darkroom work as well."

Scene Four: "Conflict: A Man's World"

As newsreel images and sounds of WWII combat play, Dr. Piehler, assesses the state of the War during 1943-1944, and explains that the U.S. military primarily recruited the women's military divisions of WWII as a way to free men for combat, and tended to relegate women to limited menial, technical, and administrative roles. Cut to a black and white WWII WAC recruiting film titled "It's Your War Too" in which patriotic march music plays as two middle aged men converse on a front porch and watch a WAC soldier walking on the street. The first man remarks "Hey, there goes one of those petticoat soldiers now," to which the second replies, "Yeah, my sister wants to join the WACs. What do you think of that?" The first man chuckles; "She's crazy. What the devil does a woman want to be a soldier for? Just a waste of time. It's a man's war. What sort of jobs can they do?" A woman's off-screen voiceover responds: "What sort of jobs can we do? Take a look mister: X-ray technician, inspector of army meat, teachers schooling our soldiers..." The archival sound fades as images of WACS at work continue, and Caddy explains that while the WAC offered women new professional opportunities, "It was a challenge to get yourself into a position where you could function as you wanted to." Threat, Vuic and Myers, provide additional historical perspective on the challenges and opportunities that women soldiers faced in terms redefining their limited roles in the military, both individually and collectively, and creating new opportunities for professional, social, and economic advancement. Over a montage of vintage "Rosie the Riveter" recruitment materials, Threat, Vuic and Myers also consider why popular narratives of women during the war tend to overlook the contributions of women soldiers, and instead focus on the roles that women laborers played on the home front.

ACT TWO

Scene One: Deployment to England

Shots from Mansfield's 1944 WWII scrapbook show members of her division stationed in High Wycombe, England performing tasks such as cooking, landscaping, and harvesting cucumbers. Some of the photos have humorous handwritten captions; for example, a shot of WACs raking a barracks yard that bears Mansfield's ironic comment, "Patrolling the area." Caddy recounts, "They wanted to put her [Mansfield] in personnel information organizations, the PIO. She wanted to be in a photo lab." Mansfield was initially able to establish her role as a photographer, "because she had her own camera and was willing to use it for military purposes. She could pretty much write her own ticket as to where she wanted to work." Shots from Mansfield's

official military work, such as newsletter photos and “grip and grinner” portraits provide illustrations of her success in carving out a role as a military photographer. Gillian Morton offers some reflections on the types of professional—and often mundane—assignments that Mansfield performed while stationed in England. Caddy explains that no matter the job, Mansfield always delivered excellent work. She also considers that WACs often had to work harder than their male counterparts to achieve similar career success, and were “aware that they were the example that other women are going to have to follow, because if they didn’t make a good showing, the future for women in the military was probably very bleak.”

Scene Two: Parallel Journeys—Mansfield’s Personal and Professional Photography

Subtle but upbeat ambient music and editing creates a mood of inspiration beneath a montage of Mansfield’s best personal photos intercut with images of Mansfield at work in her WWII photo lab. The artistic quality of the snapshots provides visual contrast to some of the everyday work assignments presented in the previous scene. Piehler relates that when Mansfield was not performing her professional duties, she took her own snapshots documenting the lives of fellow WACs. As the montage of Mansfield’s personal photos continues, Vuic, Myers, and Threat asses what Mansfield’s photography offers historians as an insider’s point of view on the experiences of women soldiers. Caddy relates that when Mansfield was “off the clock,” she constantly took photos documenting her life experiences. She also reveals that while today Mansfield’s photos are valued as historical documents, during the War they served a more significant social purpose for Mansfield’s unit: Mansfield often shared photos with her friends to have as personal keepsakes; by capturing and sharing common experiences of the WACs, the photos functioned not only as a way to preserve memories, but also as a medium of social bonding and collective identity. Caddy also considers the intimate social context in which Mansfield captured her photos, including how the WACs were “quarantined” from other soldiers, the challenges of “getting along with others” in close quarters, and the difficulty of working in military roles that were unprecedented and in many ways undefined. In spite of these challenges, the photos also reveal that the WACs shared good times and laughter; and as Caddy’s interview reflects, their shared experience during the War became a basis for lifelong friendships.

Scene Three: V-E Day

The scene opens with images and sounds of newsreel footage covering the Allies victory in Europe. Piehler relates the circumstances leading to German surrender, and the relief that it must have represented to American soldiers eager to return home. A 1st person voiceover from Mansfield correspondence accompanies a shallow focus dolly moving across her handwritten letter: “I don’t want you to get anxious and hopeful about my getting home soon. I suspect you’ve read about the point system, army of occupation, and wounded, POW’s, combat men, and all who are on the priority bracket to get home first... So you can guess a WAC would come pretty low on the priority list;” and “We’re a cinch for the army of occupation. We won’t be coming home at all. There are around 7 to 8,000 WACs here and they want 10,800 for the army of occupation. No one will leave until this quota is filled.” Of her remaining time in England following V-E Day, Mansfield recalls, “We knew we were going to have to move sooner or later. Friday noon we came up from the lab and never went back. We took physicals—had our service records checked and began packing.”

Scene Five: Bad Kissengen

Caddy reveals that Mansfield was soon transferred to Bad Kissengen, Germany. Over Mansfield's photos of post-war Germany, a personal voiceover relates that her work responsibilities were limited and uncertain in the aftermath of the War. Caddy explains that Mansfield was able to use her free time sightseeing and capturing her experiences in post-war Germany before returning to the U.S. in the Fall of 1945. While Mansfield was certainly relieved to be returning home, Caddy considers that it must have also been difficult to leave behind her friends and fellow WACs, as well as make the abrupt and uncertain transition to life back in the States. Threat, Vuic, and Myers offer commentary about the broader experiences of WACS returning from War. Caddy says that after returning to the U.S., Mansfield became a civilian for a little over a year, after which she decided to reenlist in the WAC and continue working as a military photographer in the U.S. and Germany.

Scene Six: Life Companions

The scene opens with an exterior shot of Caddy's home in Choctaw, OK, which cuts to live action footage of Caddy sitting in her living room watching home movies of her and Mansfield. Caddy tells the story of how she met Mansfield while stationed in Germany in the 1970's. Over a series of pans across framed family photos, Caddy relates that in addition to sharing a home, they shared a love of photography, pursued joint careers in the military, and travelled together internationally. A home camcorder video with audio plays, in which an older Mansfield "shows off" some of her photographs and discusses them with Caddy. Caddy reveals how much she misses Charlotte, and expresses her hopes that Charlotte's story and photographs will be remembered by future generations.

ACT THREE

Scene One: Discovery

Subtle but upbeat ambient music plays as an establishing mini jib shot of the Bellamy Building on the Florida State University Campus cuts to an interior shot of students entering the FSU Institute on World War Two and the Human Experience. Kaylyn Bell, a recent FSU history graduate, examines Mansfield's scrapbooks, while interviews with G. Kurt Piehler, and Mike Kasper, the Institute's Head Archivist explain the Institute's missions of historical preservation and interpretation, and what the Mansfield collection offers students and academic researchers as a unique window into the World War Two experience. Bell combs through Mansfield's scrapbooks and discusses her personal experiences with processing the archive. Joan Denman, a former Institute archivist tells the story of how she became acquainted with Caddy and acquired the Mansfield collection on behalf of the Institute. She relates her initial reactions to the archive's extraordinary photographs, and reflects on their larger historical value as a record of WAC life.

Scene Two: Professional Achievement and Legacy

Gillian Morton shows of items from a box containing Mansfield's medals, trophies, and other accolades, as well as photos of John F. Kennedy that Mansfield took in the 1960's. After the War, Mansfield remained in the military and continued working in photography for thirty years until her retirement as a SMSgt in the U.S. Air Force. Caddy relates Mansfield's tremendous record of professional achievements following the War, including winning countless awards and photographing U.S. presidents, among others. Caddy also reflects, however, that Mansfield's

greatest life achievement was the impact that she had on other people; “She enjoyed sharing herself and her work, and I think that’s what people respected more than anything. They knew that they could count on her if they needed her,” and “I know from having visited a lot of the women who she served with in WWII, that they had a great respect for her and a great love for her, and I think that’s a wonderful statement on her life.” Threat, Vuic and Myers reflect on Mansfield’s professional success, and consider how her story provides insights into the broader historical achievements of the WAC, including how it helped pave the way for future generations of women soldiers and influenced the women’s liberation movement in the U.S. They also comment on ways that WAC history has been forgotten in popular memory, why it’s important to reexamine and memorialize, and how the history of the WAC can inform contemporary issues of gender in the military such as women soldiers’ restriction from combat roles and discrimination based on sexuality.

Scene Three: Conclusion

The film closes with return to the opening music and dolly montage of the of photos of WWII Women’s Army Corps soldiers in Charlotte Mansfield’s World War Two scrapbooks, creating a sense of “coming full circle.” Final reflections from interviews sum up Mansfield’s individual legacy and the collective legacy of the WACs that is reflected in her photographs. Over a slow push on a WWII portrait of Mansfield with her camera, Caddy offers the final thought, “I think throughout her career, she tried to tell people that you have to be willing to step out and do something other than what’s expected of you.” Cut to Mansfield’s extreme close up photo of a woman’s eye as the music swells. Push in until the dark pupil entirely covers the screen with a black background. Roll credits.

Distribution Plan

A number of comparable films have achieved successful distribution through film festivals and public television broadcast. These films fall into two main categories: 1) stories of female combat photojournalists, such as *No Job for a Woman* (2011), *Behind The Pearl Earrings: The Story of Dickey Chapelle, Combat Photojournalist* (2015), and *Cathy at War* (2017), and 2) stories of working women on the home front, the most famous of which is *Rosie the Riveter* (1980). Previous films about women's involvement in WWII have seldom touched on topics related to women's military divisions, with the exception of one film, *Wings of Silver: The Vi Cowden Story* (2010), which presents the story of a WWII Women's Airforce Service pilot (For more information about each of these films, including synopses, links, and distribution venues, see Appendix Three: Comparable Films). In terms of distribution potential, Mansfield's story will arguably appeal to similar film festival and public television audiences while also adding a fresh perspective to the "conversation" of previous films.

The film's distribution plan includes three release windows: institutional screenings, film festival screenings, and a PBS broadcast release. The first window of institutional exhibitions is scheduled to launch in the Spring of 2019, and targets audiences with special interests in military history, including proposed screenings at the Lincoln Center Campus of Fordham University, the Women in Military Service to American Memorial at Arlington National Cemetery, The National World War II Museum, the Annual Meeting of the Society of Military History, the Ringling Museum, and Florida State University. The initial window will serve both as a public outreach effort for the FSU World War Two Institute as well as provide opportunities for test screenings in which we solicit audience feedback with the goal of revising the film prior to its second window of festival releases.

The second distribution window is scheduled to launch in the Fall of 2019, and will target approximately forty film festivals with the goal of reaching four niche audiences: 1) Florida-based film festivals; such as the Florida Film Festival, the Sarasota Film Festival, and the Miami Film Festival, 2) Women's film festivals; such as the Women's International Film & Arts Festival, Films De Femmes, and Birds-Eye View Film Festival, 3) Military film festivals; such as the Veteran's Film Festival, the GI Film Festival, and the Mission Film Festival, and 4) History film festivals; such as the Nashville Film Festival, History Film Festival, and the Garden State Film Festival. Following its festival release, the film will be recut as needed to meet public broadcast standards, with the goal a national broadcast on the Corporation for Public Broadcast series, *Independent Lens*, and as a secondary option, for regional broadcast on PBS affiliates such as Tallahassee, FL's WFSU and Raleigh, NC's UNCTV.

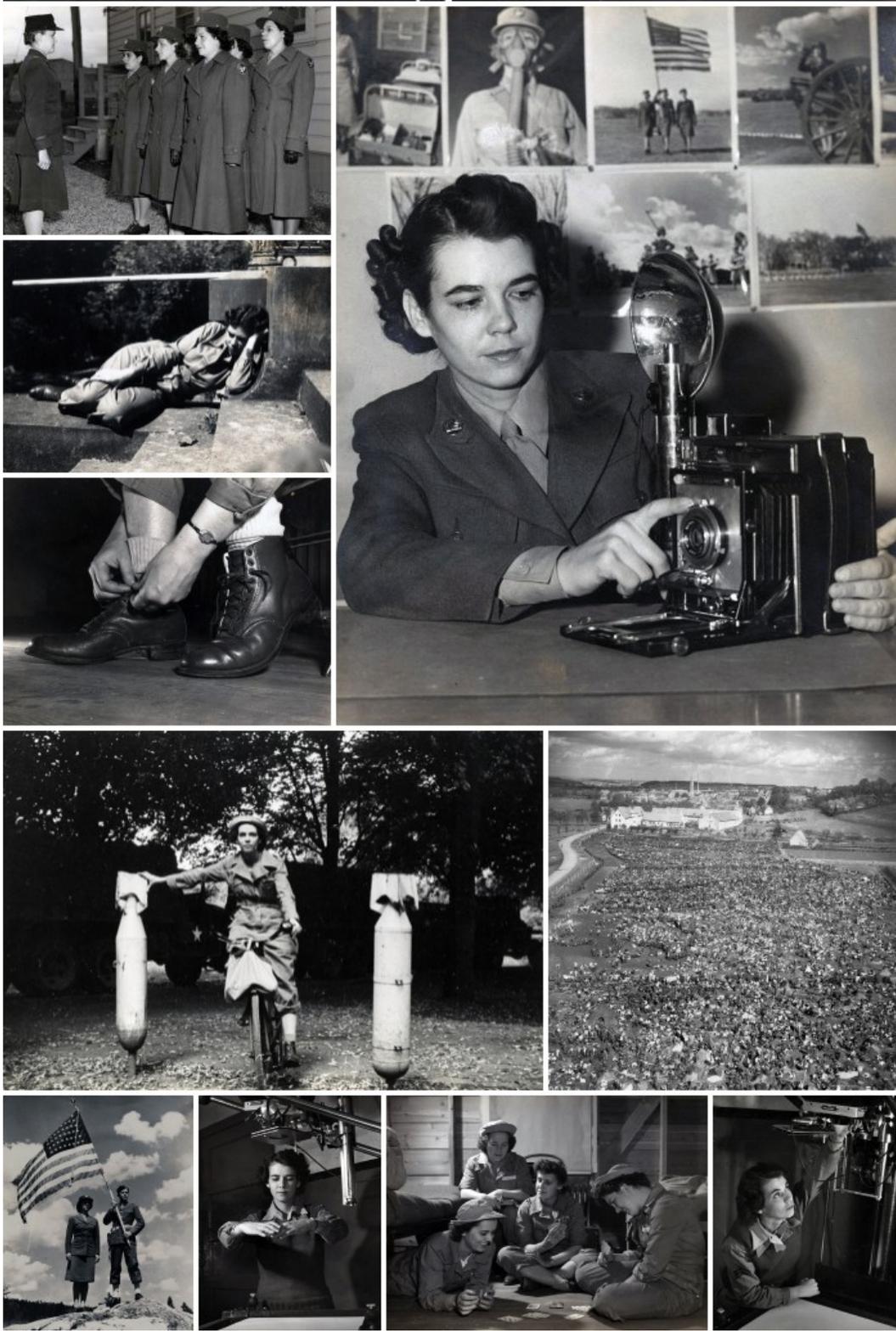
Schedule

Project Activity	Timeline
Interview Kaitlyn Bell, recent FSU history grad. who is working with the Mansfield collection.	June 2017 (completed)
Interview Lorraine Caddy, Mansfield's domestic companion of 37 years, who donated Mansfield collection to FSU WWII Archives.	August 2017 (completed)
Digitize archival material from the Mansfield collection.	Spring 2018- Summer 2018
Interview Kara D. Vuic, Ph.D., The LCpl Benjamin W. Schmidt Professor of War, Conflict, and Society at Texas Christian University. Also author and editor of several books including <u>The Routledge History of Gender, War, and the U.S. Military</u> (New York, Routledge, 2017).	Spring 2018
Interview Charissa Threat, Ph.D., Assistant Professor of history at Spelman College and author of <u>Nursing Civil Rights: Gender and Race in the Army Nurse Corps</u> (Champaign, IL, University of Illinois Press, 2015).	Spring 2018
Interview Sarah Myers, Ph.D., Assistant Professor of History at Saint Francis University (PA) and Director of The Keirn Family World War II Museum.	Spring 2018
Interview G. Kurt Piehler, Ph.D., Director of the FSU Institute on World War II and the Human Experience.	Summer 2018
Interview Mike Kasper, Archivist, FSU Institute on World War II and the Human Experience.	Summer 2018
Interview Joan Denman, former Archivist for the Institute and the person that acquired the Mansfield Collection on behalf of the Institute.	Summer 2018
Interview Patricia Singletary, FSU student who is researching the Mansfield collection.	Summer 2018
Interview Gillian Morton, FSU student FSU student who is researching the Mansfield collection.	Summer 2018
Post-production: Editing, color correction, and audio sweetening.	Fall 2018
Institutional Screenings: The Lincoln Center Campus of Fordham University New York, NY; The Women in Military Service to American Memorial at Arlington National Cemetery; Franklin D. Roosevelt Presidential Library Hyde Park, NY; Dwight D. Eisenhower Presidential Library Abilene, KS; Ronald Reagan Presidential Library Simi Valley, CA; The National World War II Museum New Orleans, LA; Annual Meeting of the Society of Military History; Cummer Museum Jacksonville, FL; The Ringling Museum in Sarasota, FL; Florida State University in Tallahassee, FL. Submit the film for the 2019 John E. O' Connor Film Award at the American Historical Association.	Spring 2019
Recut for festival release. Submit to film festivals.	Fall 2019
Recut for public broadcast release. Submit deliverables to programmer.	Spring 2020

Budget

<i>Preproduction Development</i>	<i>Cost:</i>
Airfare, lodging, rental car, meals, and equipment baggage fee for Brian Graves and Patricia Singletary to travel to Choctaw, OK and interview Lorraine Caddy.	\$2,500.00
<i>Equipment:</i>	
Panasonic Lumix DC-GH5 Mirrorless Micro Four Thirds Digital Camera (Body Only) https://www.bhphotovideo.com/c/product/1283257-REG/panasonic_dmc_gh5_mirrorless_micro_four.html	\$1,997.99
Metabones T Speed Booster Ultra 0.71x Adapter for Canon Full-Frame EF-Mount Lens to Micro Four Thirds-Mount Camera https://www.bhphotovideo.com/c/product/1158844-REG/metabones_mb_spef_m43_bt4_canon_ef_micro_4_3_t.html	\$649.00
Tascam DR-70D 4-Channel Audio Recording Device for DSLR and Video Cameras https://www.bhphotovideo.com/bnh/controller/home?A=details&O=&Q=&ap=y&c3api=1876%2C%7Bcreative%7D%2C%7Bkeyword%7D&gclid=EAIaIQobChMI7J_DzeyT1gIVjmt-Ch232Q5OEAQYBSABEGLaKPD_BwE&is=REG&m=Y&sku=1086798	\$299.99
DJI Ronin-M 3-Axis Handheld Gimbal Stabilizer https://www.bhphotovideo.com/c/product/1137174-REG/dji_ronin_m_3_axis_handheld_stabilizer.html	\$999.00
SanDisk 128GB Extreme PRO UHS-I SDXC Memory Card (V30) https://www.bhphotovideo.com/c/product/1275616-REG/sandisk_sdsdxxg_128g_ancin_extremepro_sdhc_128gb.html	\$66.95 x 10= \$669.50
Toshiba Canvio Basics 3TB Portable Hard Drive (HDTB330XK3CA) https://www.amazon.com/gp/product/B00T5ME88Y/?tag=aboutcom02life-wire-20&ascsubtag=4050413%7Cgoogle.com%7C%7C%7C99%2C83%2C79%2C99%7C1%7C&th=1	\$94.99
<i>Production</i>	
2 Production Assistants for nine remaining “sit down” interviews @ \$100 per day each.	\$1,800
<i>Post Production</i>	
Editing, color correction, and audio sweetening	\$3,379.63
<i>Promotion and Distribution</i>	
Festival entry fees	\$1,000
Travel costs	\$2,000
Grand Total:	\$15,500.00

Appendix One: Sample Photos



Appendix Two: Sample Archival Materials

(Compiled by Patricia Singletary)

Box 1 General Collection - Contents

Fine Art, circa 1940s, Folder 1_ of 30

- Numerous cartoons that exemplify the frustrations experience by women in the military
- “Ode to Certain Departing WAC Whose MOS is 945”
 - Military Occupational Specialty, 945 is a Photographic Laboratory Technician
 - Written by R.J. Stoneoifer (?)
- Two short stories by Carl
- A pretty personal card that has a photo of Charlotte (?) with doodles to make her look like an angel. Another is a hand drawn Christmas card.
- Friendship collage on a card featuring Charlotte and Louise N.M.L. Karpowitz. Demonstrates important relationships formed over the course of duty.
- “Battle of Britain” 1944
 - Round 1 shows the reaction of the British to the influx of American soldiers.
 - Round 2 is the American response
- Short stories/poems make up the rest

Personal Writings, circa 1940s, 1970s, 1990s, Folder 9 of 30

- “Photographic story” discusses how she came to be engaged in photography
- “WAAC/WAC/WAF” 1994 Covers how she came to join WAAC, saw that British women ran an aerial photography lab and she wanted to do that too.
- “Why She Chose Military Service” Approaching retirement so around 1973. Describes joining the military to pursue Aerial Reconnaissance Photography darkroom work.
- “Hypocek Interview with Charlotte Mansfield” 1998 Oklahoma camera club wanted information on how photography played into Charlotte’s military career and her advice for competitions, equipment, and photo styles.
- “My Story” circa 1940s. A short story about a young couple, Joan and Dick
- “Story Written by Charlotte D. Mansfield Sometime in the 1940s” Short story that chronicles Joan’s love affairs with Michael and Ben
- “Cindy Loved Too Well” short story

Photographic Magazines, 1940s, Folder 2_ of 30

- The Owl, January 1944
 - Magazine published by the Sixth Photographic Squadron
- 325th Photographic Wing Reconnaissance Base Laboratory
 - Made to record the work done in preparation of photographic material used in the Air Offensive of Europe and the Allied invasion of the Continent.
 - Provides an overview of the process involved in developing aerial photographs, good way to understand Charlotte’s work

Military Publications, 1940s

- “Uncle Sam’s Fighting Forces” 1942
- December during 1940s “Who’s Who in Uniform”

Leave/Travel Documents, 1940s-1970s, Folder _

- One document from 1944, several from 1956 and 1957, then more from 1960s and 1970s

Government Documents – World War II, 1941-1945, Folder _ of 30

- First sleeve has collection of small passes and identification cards.
- Immunization form and ration card
- August 3, 1942, form announcing her provisional acceptance in the Women’s Army Auxiliary Corps. Includes list of suggested supplies to bring.
- August 22, 1942, has met the required weight. Had to eat and drink milkshakes then lie down to gain enough weight.
- Several letters from August and October 1942 involving transportation
- October 4, 1942, special orders calling her to active duty
- March to April 1943, map of Lowry Field
- Air Force Technical School Diploma, April 24, 1943
- April 24, 1943, names her as an auxiliary that has completed satisfactory prescribed course of instruction
- July 1, 1943, appointed Auxiliary First Class
- August 1, 1943, letter to her mother from Charlotte’s commanding officer, speaks of duty
- August 30, 1943, Personnel Placement Questionnaire, indicates that she could be of special service in the fields Photography and Newspaper Reporting
- September 15, 1943, Second Photo Squadron, Felts Field WA. Named Sergeant Temporary
- April 5, 1944, Orders for 2nd photo charting squadron to move from Colorado to Ft. Oglethorpe, GA
- April 11, 1945, letter commending Charlotte’s squadron for work.
- September 26, 1945, furlough granted for seven days
- Enlisted Record and Report of Separation Honorable Discharge
- Various documents related to her discharge

Air Force Publications, 1941, 1943, & 1995

- 1995 “Carl Clark and the Unforgettable Takeoff” an airman’s experience
- 1941, “Bomber Command; The Air Ministry Account of Bomber Command’s Offensive Against the Axis September 1939-July 1941”
- Feb 1943, “Air Tech; The Magazine of Aircraft Maintenance and Operation”
- Feb 1943, “Air Force; Official Service Journal of the U.S. Army Air Forces

Ephemera During War– Postcards while Stateside & England; Booklets for nearby towns; Menus, programs, mess passes, 1942-1945

- Welcome booklets for Younkers store in Des Moines and Ft. Ogelthorpe
- WAAC postcard

- Mess hall passes
- 7 postcards from Peterson Field in Colorado Springs
- 9 postcards while stationed overseas, High Wycombe, England, patriotic quotes printed on the back of each
- Lowry Field, open house invitations, cartoon gremlin
- 1944 invoice in London
- Christmas 1942, WAAC training center in Des Moines dinner menu
- 1944, WAC Christmas greetings
- 1944 Christmas Cabaret Program
- March 31, 1945, Shakespeare Festival
- 1945, “OK-USA’ Mickey Rooney show program, Bad Kissingen, Germany
- “Love in Idleness” U.S.O. camp show program
- Postcards from Grand Hotel Victoria Und Kaiserhof in Bad Kissingen, explains that she’s never seen the gardens featured but they may have been there in peacetime
- Silver Certificate from World War II
- Copies of WAAC envelopes
- Copy of WAAC pamphlet
- “Mox Nix; Cartoons About Your Tour in Europe” by Niles, booklet
- National Geographic Magazine 1943
- Camera Warranty and Instruction manual

Newspaper Clippings – W.A.A.C. & W.A.C., 1942-1946, Folder _ of 30

- Collection of articles, many mention Charlotte. 1942-1946
- “The Daily Oklahoman” December 6, 1942, mentions girls at Des Moines training camp
- “Tulsa World” January 10, 1943, features Charlotte on cover
- “The Army of Women at Fort Des Moines” January 17, 1943
- “Stars and Stripes” October 1944, and “Lowry Field REV-METER” Feb 5, 1943 WACs praised
- “The Denver Post – Rocky Mountain WAACs” March 21, 1943, features piece on photography students
- Collection of articles from “The Lowry Field Rev-Meter” and “The Journal” 1943, contains info about Lowry Field for part of the time Charlotte was there
- “Rocky Mountain News” article about Lowry’s first class of WAACs in photography, Charlotte part of first class. April 1943
- “HI-Fliers Journal” August 7, 1943, pictures of WAACs at Geiger Field
- “Chicago Sunday Tribune” photos of WAACs
- Article about military secrets and aerial photography labs, December 18, 1943
- Photo promoting WAC in transportation corps, 1944
- “Wingspread” Peterson Field, Colorado Springs, CO, March 2 1944; Charlotte awarded a service ribbon
- “Those Wonderful G.I. Janes” September 1944
- “The Stars and Stripes” May 14, 1945

- Collection of articles on aerial photography, WACs in training
- Pasted together assortment

“Shutter” Unit Newsletter of 1st Mapping Group, April 1943 – October 1944, Folder 3 of 30

- “Shutter” April 1943 a monthly magazine published by the offers and enlisted men of the 1st mapping group.
- May 1943, mentions arrival of WAACs
- July 1943 the all WAAC issue. Shows women working in the photo labs.
- August 1943
- October 1943 on the cover Charlotte wrote “one of our girls – not my pic” two copies
- December 1943
- January 1944
- February 1944 Picture of the month an interesting component
- March 1944 Mentions paper shortage and that people shouldn’t hoard the copies, but pass around. Section on WAAC and why they serve.
- October 1944 Includes overview of different servicewomen, a women’s issue overall

Newsletters – 2nd Charting Squadron, USAT “George Washington,” and 8th Photo Tech Sqdn., November 1943-July 1945, Folder _ of 30

- “Mapping and Splashin” first edition, November 10, 1943, made by Second Charting Squadron and members of 655 Photo Lab. Co. Aerial WAC. Provides general updates. Two copies
- “Mappin and Splashin” December 1943
- “The Second to None” December 25, 194
- “The Hatchet” by the U.S. Army Transport ‘George Washington’ November 22, 1945
- “The Hatchet – Souvenir Edition” November 24, 1945
- “The Hatchet” November 24, 1945
- “Eighth Ball” June 28, 1945
- “Eighth Ball” by 8th Photo Tech Squadron, July 20, 1945

Correspondence while Overseas, 1943, 1944, & 1945, Folder 4 of 30

- WAAC Postcard 1943
- Letter from George Heinold Jan 1944
- Letter to parents, about London in wartimes, June 28, 1944.
- Letter to parents, July 20, 1944, discusses birthday and non-desire to get a promotion
- Letter to parents, July 23, 1944, about living conditions
 - Requests food
- Letter to mother, October 4, 1944, discusses home life and money she sent
- Letter to mother, October 16, 1944, mentions Jim Doolittle
- Letter to mother, November 12 and 16, 1944, complains about noisy roommates and potentially bleak Christmas
- Two Vmails to mother, November 28, 1944
- Two Christmas cards from 1944

- Letter to mother, January 1, 1945, wants details about Christmas back home
- Letter to mother, January 12, 1945, censored (parts cut out)
- Letter to mother, January 21, 1945, visited Mansfield, England, compares American and British families
- Letter to mother, February 1, 1945, next day is mother's birthday, sends money to start her savings account
- Vmail to parents, April 7, 1945
- Letter to parents, May 15, 1945, not there to see King and Queen visit, frustrated by nonsense, last day in contact printing room and moving on to finishing, speaks of future WAC duties, homesick
- Letter to parents, May 28, 1945, High Wycombe, England, describes the town
- Vmail to parents, June 16, 1945, discusses pictures of Germany she sent home
- Letter to parents, June 18, 1945, talks about her pictures and a newspaper clipping
- Letter to parents, June 20, 1945, includes the clipping previously mentioned, it congratulates Charlotte on a job well done. Letter mentions four-leaf clover that we have, found first one on VE day.
- Envelope the four leaf clovers came in
- Letter to parents, June 26, 1945, about military life in Germany after the War, beginning to work with the 13th Photo Tech Unit
- Letter to parents, June 28, 1945, about military rotation points, not much to do yet and has to prove she knows her stuff
- Vmail to parents, July 5, 1945
- Letter to parents, July 11, 1945, Bad Kissingen, Germany, issued new clothes, finally got to work in a lab
- Letter to parents, July 20, 1945, talks about conditions and schedule
- Letter to parents, August 6, 1945, talks about staying in the WACs rather than going home soon, talks about rare fresh fruit and vegetables
- Letter to parents August 10, 1945, exhausted after cleaning for inspection, describes photo lab
- Letter to parents, September 3, 1945, thinking about life after returning home, spent birthday working
- Letter to parents, September 10, 1945, describes the Mickey Rooney show "OK USA"
- Letter to parents, September 25, 1945, talks about arrangements for leaving
- Letter to parents, September 27, 1945, general update on conditions
- Letter to parents, October 1, 1945, mention delay in leaving for French Riviera furlough and future in Civil Service career
- Letter to parents, October 4, 1945, Nice, France, shopping during her trip
- Letter to parents, October 6, 1945, perfume shop
- Letter to parents, October 13, 1945, Bad Kissingen, Germany, holidays
- Letter to parents, November 7, 1945, last letter from Germany before heading out

- Letter to parents, November 11, 1945, Le Havre, France, complains about monotonous army routine on trip back

Correspondence Post-World War II, 1940s, 1950s, and 1960, Folder 8 of 30

- Letter to parents, September 3, 1946, Lowry Field, CO, re-enlistment in Denver
- Letter to parents, December 2, 1946, Langley Field, VA, concern for location
- 3 Christmas cards from 1946
- Cut out letter about lack of mail from parents
- Letter to parents, newspaper clipping from 1951 about Charlotte being promoted
- Letter to parents, September 27, 1952, gives address for Germany
- Two Christmas letters 1957
- Letter to Charlotte from Brandon Insurance Agency, copy of article about Charlotte winning the Air Force Logistics Command photography contest
- Letter to parents, October 28, 1960, describes photographing Kennedy's arrival on base during his campaign for the presidency

Newsletters – WAAC, WAC, Overseas Women, Air WACs, 1943-1946, Folder 5 of 30

- W.A.A.C. Song Book, Lowry Field Photo Detachment, 1943
- “The W.A.C.” pamphlet, on involvement in European Theater
- “Overseas Women” June 1945, covers variety of topics both domestic and military
- “The WAAC Recruiter” Volume 1 #3, overview of the opportunities offered
- “The WAC Weekly” October 28, November 4, and November 11, 1943, Fort Oglethorpe, GA.
- “The Rip Chord” December 11, 1943, on Air WACs
- “WAC News Letter” August 1, 1943, discusses transition from WAAC to WAC
- “WAC news letter” October 1946, postwar involvement

Full Newspapers, 1943, 1947, 1948, Folder _ of 30

- “The Journal” December 11, 1943, dedicated to WACs
- “The Tailspinner” Langley Field, VA, May 3, 1947
- “The Montgomery Advertiser” Air Force Day Souvenir Section, September 12, 1948
- Previous title continued in Section 2 “Air University Dispatch” September 15, 1948, goal for you to know your air force better

Articles, 1943-1982

- Various articles about and written by Charlotte, as well as people she may have known
- “WAF Photographer Saluted” Sep 10, 1965
- “WAF Revamp Adage on ‘Manpower’” May 31, 1968
- “Commendation Medal Awarded to Sgt. Mansfield” August 6, 1970
- Who is Maj. Gen. Norma E. Brown and Senior Master Sgt. Jean Colby
- “Woman Sergeant Receives Awards” 1970s funny how it has to specify woman sergeant and that it lists her father, would it be husband if she was married

Small Artifact (4-leaf clovers from V-E Day and After), 1945, Folder 6 of 30

Government Documents – Reenlistment in WAC, July 1946-August 1948, Folder _ of 30

- Applicant’s Identification Card from Bureau of Employment and Unemployment Compensation, registered Feb 5, 1946
- July 31, 1946, application for reenlistment in Women’s Army Corps approved
- August 5, 1946, reenlistment authorized provided she’s physically qualified
- Special orders, August 28, 1946, enlisted to serve until June 30, 1947
- New orders for Lowry Field
- September 18, 1946, transferred to 312th AAF Base Unit March Fld Calif
- Initial Assignment Slip, put in Photo
- Personal Estate File 1947
- October 6, 1947, letter of commendation for photographing a gold tournament
- Feb 2, 1948, Charlotte applies for profession training in photography
- July 30, 1948, recommended for enlistment in Women in the Air Force
- Honorable discharge from Army, August 1948
- Reenlisted in Women in Air Force (WAF) September

Special Orders, 1947-1969, Folder _

- Collection of “Special Orders” that involve Charlotte from the military

Ephemera Post War, 1948-1970

- 1948, Christmas Menu from Maxwell Air Force Base, Montgomery, AL
- More clovers
- 1949, House of Representatives visitor pass
- Assortment of photographer passes to 1949 inauguration, her description of the event
- Educational transcripts
- Letter arguing for better treatment of women, not technically written by Charlotte but she probably influenced it
- November 23, 1970, won awards for the Wildlife Photography Content held by the Oklahoma Zoological Society
- “In Harm’s Way; A History of Women with America’s Armed Forces” told through postcards

Government Documents: Enlistment in Air Force, 1948-July 1973, Folder _ of 30

- Appointed Staff Sergeant, Feb 10, 1948
- Letter to Times Tower, Sep 23, 1948
- Professional Training for Air Force Public Information Photographers, Sep 29, 1948
- Certificate of Training for Management Indoctrination Course, Nov 3, 1948
- Request for transfer, April 25, 1949, skill not being utilized
- Honorable Discharge from Air Force, March 14, 1951
- Letter of Appreciation (Daily Darby), Oct 6, 1952
- Permission to wear slacks while photographing for the Erding Journal, Oct 17, 1952
- Outgoing Clearance from Erding Air Depot, Sep 19, 1955
- Outstanding Airmen Award for fine work in the photo laboratory, Feb 7, 1956

- Veterans Administration Notice of Training Status
- Reenlistment for Overseas Assignment, June 20, 1957
- Letter of Recognition, testifies to her work ethic, July 12, 1957
- Report of Transfer or Discharge, 1958
- Honorable Discharge from United States Air Force, June 2, 1958
- Enlistment Record, shows she reenlisted on June 3, 1958
- Assignment to the Noncommissioned Officer Academy, July 29, 1959
- Certificate of Training from Air Defense Command Noncommissioned Officer Academy, Sep 25, 1959
- Awarded Good Conduct Medal Clasp Bronze with 5 loops, May 4, 1960
- Letter of Favorable Comment, portrays Charlotte's skill with photography, July 14, 1960
- Selective Reenlistment, Dec 19, 1962, honorable rank
- Reenlisted after period ended, June 3, 1964
- Temporary Duty Order, April 25, 1967, purpose to attend Photographic Department Supervisors Seminar Course in June
- Report of Discharge, June 2, 1968, term of service expired
- Honorable Discharge from United States Air Force, June 2, 1968
- Airman Military Record
- Selective Reenlistment, Nov 13, 1969, qualified for beyond 27 years
- Monthly Earnings Statement, January, March, April, and May 1970
- Ineligible for Selective Reenlistment, Oct 6, 1970, Over 55 years of age and credited with 20 or more years service. Must apply for retirement.
- Personnel Action Request, May 7, 1971
- Correspondence demonstrating Charlotte's resistance to her ineligible status as she wants to finish 30 years of active service in 1973, June-May 1971
- Collection of Leave Balance Forms, July 1971
- Selection Folder Certificate of Review and Completeness, September 2, 1971
- Staff Summary Sheet, Oct 15, 1971
- Routing and Transmittal Slip, Oct 21, 1971
- Officer/Airman Monthly Retired Pay chart, January 1972, Charlotte is SMSgt and at maximum 29.5 years
- Application for Voluntary Retirement, March 9, 1972
- Expiration of Basic Agreement Storage, May 1972
- Correspondence with Udell O. Cunningham, December 4, 1972. Seems to be helping them apply for base housing while they're overseas.
- Permission to remain in the Federal Republic of Germany, December 11, 1972
- Response to Cunningham, January 8, 1973
- Data for Payment of Retired Armed Forces Personnel, February 5, 1973
- Record of Emergency Data, Feb 5, 1973, leaves gratuity to brother
- Survivor Benefit Plan, Feb 5, 1973

- Request and Authorization for Temporary Duty, Feb 13, 1973. Purpose to provide technical base support photographic assistance
- Certificate of Termination, signed Feb 15, 1973, effective at retirement in April
- Job Description by Charlotte, March 10, 1973
- Request and Authorization for Change of Administrative Orders, March 13, 1973
- Recommendation for Meritorious Service Medal, around Jan to March 1973. Includes glowing praise
- Certificate of Training of a Transition Program training course in retail sales, March 20, 1973
- Home Town News Release Data, after March 1973
- Retirement Form, March 31, 1973
- Honorable Discharge from United States Air Force, July 13, 1973
- Letter from Air Force Personal Affairs Office
- Personnel Retention Handbook for Air Force Supervisors
- Retired Serviceman's Family Protection Plan

Daily Darby Newsletters, 1952, Folder 7 of 30

- Oct 1952 "Maundering About the Mess Hall" is Charlotte's story
 - Goes over the different aspects of the mess hall staff and layout to show her appreciation

Certificates and Citations for Service, 1956, 1970, 1973, Folder _

- Certificate of Appointment to Technical Sergeant, Oct 26, 1956
- Air Force Commendation Medal for Meritorious Service, May 19, 1970
- Meritorious Service Medal, March 8, 1973

Annual Personnel Reviews, May 27, 1962 to January 15, 1973, Folder _

- Covers duties from the previously mentioned time period, useful to look up her specific jobs during different years.

"Airman: The Official Magazine of the U.S. Air Force" May 1966 and September 2007

- 1966 Home Town News Center Story, Charlotte worked for that?
- Air Force at 60, special edition

Certificates and Awards, 1967-1984, Folder _

- Winona School of Professional Photography, Small Camera-A, 1967
- Professional Photographers of America, Inc. Certificate of Merit for the above
- Winona School of Professional Photography, Photographic Department Supervisors Seminar, 1967
- Professional Photographers of America, Inc. Certificate of Merit for the above
- Leica Technical Center, completed basic course, June 17, 1967
- Photographic Society of America, Award of Merit for 84 total acceptances of 14 different prints in Recognized Exhibitions, designated One Star monochrome Print Exhibitor, June 15, 1971

- Photographic Society of America, Award of Merit for 30 total acceptances of 20 different slides in recognized exhibitions, One Star Exhibitor, November 18, 1983
- Photographic Society of America, Award of merit for 124 acceptances of 35 different prints in recognized exhibitions, designated Two Star Monochrome Print Exhibitor, Jan 2, 1984

“Focus on Germany” Magazines, December and November 1972

- A special monthly for allied forces in Germany, must have gotten them while she was stationed there towards the end of her career.

Appendix Three: Comparable Films

1. Behind The Pearl Earrings: The Story of Dickey Chapelle, Combat Photojournalist (2015)

Link:

<https://youtu.be/axPz5xIBwnc>

Synopsis:

“Clad in fatigues, an Australian bush hat, harlequin eyeglasses, a Leica camera slung around her shoulders and an infamous pair of pearl earrings, Shorewood native Dickey Chapelle stood out and defied everyone's notion of what a war correspondent was. Striving to not just capture the horrors of the war, but also the day-to-day lives of soldiers, how combat took a heavy toll on them and what was really happening on the front lines” (Milwaukee PBS).

Distribution:

Television Broadcast, Milwaukee PBS

2. Cathy at War (2017)

Links:

<https://vimeo.com/205699596>

<https://vimeo.com/201391788>

Synopsis:

“*Cathy at War* is a 72-minute documentary featuring the words and pictures of Catherine Leroy, arguably the greatest female photographer of the Vietnam War. Despite being less than five-feet tall and 90 pounds, Leroy set the record for operations undertaken with the US Marines, was the first woman to parachute into combat, was seriously wounded in action, captured by the North Vietnamese, and for three years made some of the most iconic images of the war. Through letters written to her parents, interviews, and her photographs, the film tracks the conflict from its early gung-ho optimism to its slow descent into quagmire and futility. It also documents Leroy's personal battles, as a woman and a human being. The result is an intimate meditation on war” (International Photography Center).

Distribution:

Institutional screenings and film festivals.

3. No Job for a Woman (2011)

Links:

<http://nojobforawoman.com>

<https://www.neh.gov/veterans/films/no-job-for-a-woman>

Synopsis:

“Despite official restrictions, women reporters broke new ground in World War II, pioneering the role of female war correspondent. No Job for a Woman follows three in depth: AP reporter

Ruth Cowan, who risked her life in North Africa; magazine reporter Martha Gellhorn (then the wife of Ernest Hemingway), arrested for reporting from the D-Day invasion, who pursued her work across Europe; and Dickey Chapelle, an award-winning photographer whose career stretched from World War II to Vietnam.” (National Endowment for the Humanities).

Distribution:

PBS World Channel and film festivals.

4. Wings of Silver: The Vi Cowden Story (2010)

Link:

<https://vimeo.com/204945405>

Synopsis:

“Wings of Silver: The Vi Cowden Story,” follows one 93-year-old woman’s journey from the Black Hills of South Dakota where she learned to fly biplanes, to flying fighter planes for the Army Air Corps in 1943 & ’44. Vi was among these first women in United States history to fly military planes. The Women Airforce Service Pilots (WASP) were not only crucial to the war effort during World War II, they also changed the course of Women’s history” (Vimeo).

Distribution:

Film festivals.

5. The Life and Times of Rosie the Riveter (1980)

Links:

<http://www.tcm.com/mediaroom/video/1130310/Life-And-Times-Of-Rosie-The-Riveter-The-Movie-Clip-You-re-Needed-Right-Now.html>

<http://www.tcm.com/mediaroom/video/1129021/Life-And-Times-Of-Rosie-The-Riveter-The-Movie-Clip-The-Late-1930-s.html>

Synopsis:

“During World War II, the shortage of manpower in the workplace meant work for millions of women who had been previously denied jobs because of their gender. Many worked in defense plants, so the nickname for these women became ‘Rosie the Riveter.’” Newsreel footage accompanies interviews with five of the Rosies--Wanita Allen, Gladys Belcher, Lyn Childs, Lola Weixel, and Margaret Wright. The women discuss the discrimination and harassment that they encountered in the workplace, their pride in their accomplishments during the war, and how they opened doors for future generations of women” (TCM).

Distribution:

Film festivals.